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SIDE PACIFIC

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No. 8

BIG COMBINES FREEZE OUT 'GOLD RUSH' OPPORTUNITIES

**AGENTS TO BE
 PROBED
 BY M. P. P. D. A.**

The agency business in Hollywood is going to be investigated by the M. P. P. D. A. Action to effect the probe was taken at the annual meeting of the organization last Monday night.

A committee was named with authority to make a general survey of the situation and also to investigate particular phases of it which have been the cause of complaint for a long time.

No course of action was laid out for the committee, but it is expected to center its attention on determining whether artists are getting adequate returns from the investment of the 10 per cent of their salaries which they make when they sign up with an agent. The legal end, to-wit, whether those practicing as agents are duly licensed according to the state laws, was recently gone into extensively by the labor bureau, and the committee is not likely to find much delinquency in this respect.

Some Good, Some Bad
 Certain of the agents have long been a cause of complaint with Hollywood people. Not all by any means. Many of them are gilt-edged investments for the artists, putting them up to the top much faster than individual action could obtain.

But around this small group of legitimate agents are a vast number of hangers-on whose acquaintance and contacts are practically nil. Add to this the fact that they soon wear out their welcomes in the casting offices, and tender of their clients' services are often met with a curt "no" whereas the artists would get due consideration if they appeared in person.

By the large, it has been found, casting directors will advise against anyone signing with an agent, declaring they prefer to do their casting direct or through the Call Bureau.

New People

The situation is deemed particularly bad due to the influx of new talent for the talent. These people generally are not acquainted with picture conditions and any agent who can talk glibly of his "intimate friendships" with the big moguls can get their names on the dotted line. A survey is that fully 50 per cent of the jobs obtained upon which fees are paid to agents are due to the efforts of the artist rather than the (Continued on Page 14)



GAY SEABROOK
Featured at the Hollywood Playhouse in
support of FRANK CRAVEN in
"SALT WATER"

MONTROSE SOLD

The Montrose Theatre in Montrose has been sold by Reeve Houck to S. G. Carr.

S. D. HOUSE SOLD

The Logan Heights Theatre in San Diego has been sold by E. A. Edmunds to G. Zweiss and Mrs. W. Willard.

PLANNING NEW COMPANY

Following a highly successful season in Phoenix, Ariz., with his "Comedians," Horace Murphy has returned to Los Angeles with tentative plans to organize a new company along the same lines. He sold out his "Comedians" to Phoenix interests.

EAGLE ROCK SOLD

The Eagle Rock Theatre in Eagle Rock has been sold by L. Cohen to E. S. Calvey, F. Baffa and O. Bofina.

RE-SIGN IKE

Cliff (Ukulele Ike) Edwards has been signed upon a new long-term contract by Metro-Goldwyn-Mayer.

**BIGGEST DEAL
 IN WIND WITH
 BIG MEN HERE**

What remaining vestiges of "Gold Rush" there are in Hollywood are soon to be given a final, by further combing and working rapprochements between the big business moguls of the industry, according to those who were formerly the outstanding "Gold Rush" artists.

"Hollywood as a land of sudden opportunity is just about washed up, except, of course, in the acting end of the game," one of them stated this week.

"There was a time when a man with an idea could turn it into capital in one of many ways. Look at the Rocketts and their Abraham Lincoln; or at B. P. Schulberg and his reputation for business astuteness with the early U. A. company and at FBO; of Josef von Sternberg and his "The Salvation Hunters" and so on down the line. In all branches of the business, the acting, the creative and the executive, there was always the straight-cut of demonstrating a big ability at one jump by putting it on some indie picture or venture, and then the industry recognized it.

Big Hazard

"But not today. Making pictures these days without a release set is about as safe as jumping off a skyscraper without a parachute. And capital senses this to a point where even a better than 90 per cent bet is mighty hard to finance.

"It's come down to a point where the industry is getting as standardized as a factory. If an idea isn't ooked at one of the big plants, it might as well be dropped—whereas in the old days there was ripe to put through independently and amaze the old-liners. As far as the executive positions and creative positions are concerned, it's becoming the old business of starting as office boy and hoping some day to work up to the presidency."

These ideas were taken to another former substantial indie for his comment. He agreed and explained the why of it.

The Turning Point

"When the industry was in its slump before the coming of the talkies, Wall Street decided to take a more active part in the business, and that was the turning point," he declared.

"Most people seem to think that the talkies were the turning point (Continued on Page 3)

YOU'LL SEE IT IN FACTS

PARAMOUNT REG AT CHATKAY

IN SPANISH AND ITALIAN LANGUAGE

63 Register at Spanish Bureau Last Day

TO BE OPEN EVERY SATURDAY TO LIST OTHERS FOR CALL

Pan-American Pictures, Inc., a company recently organized has taken over the James Cruze studios, formerly the Chadwick, located on Sunset and Grover in Hollywood.

The company is headed by Charles F. Roche, president, who is a banker and realtor from Boston, and will be under the general management of George H. Rowles, well known in financial and motion picture circles.

The operations of the company will be restricted to the making of feature pictures and shorts in the Spanish and Italian languages. There will be no attempt to make them into English versions at the start.

The first of the group will be "Bells of San Juan" a story of old California in which Don Alvarado will be starred and Rene Torres, a Mexican beauty, will be his leading lady. Others for the cast have not been set.

W. Windermere, long active as a film exec. and the husband of Belle Bennett, has been signed as production manager. Roche is in charge of publicity. Jose Sabini has been appointed general supervisor of the production. Guido Conca, manager of the Italian section and Charles Kovacs, manager-director.

Distribution will be arranged for independently, facilities for which are now being made by Roche who at present is in Boston for that purpose.

MAKES, NO ACTS TO BE TALK SHOW

With big picture names pledged for personal appearances, no acts are to be booked for the Auto Show at the Shrine Auditorium February 22 to March 2 inclusive.

Harold Roberts Orchestra of 10 pieces has been signed as the only music to be at the show, playing both matinees and evenings.

Auto show officials are looking for big attendance figures for the week, which is normal. Last year a fire cut in on the attendance, bringing it down to about 100,000.

The picture names were obtained through Mary Pickford, who will appear on the show, Saturday. Miss Pickford is president of the Motion Picture Relief Fund and arranged for the sum to be paid those who appear, all of the sum going to the fund which the picture people donating their services. At least one a day will appear, those already promised including Miss Pickford, John Barrymore, Al Jolson, and others. Also, Bebe Daniels and Norma Shearer.

The drawing will be at 2 p.m. on the first day and at 10 a.m. on subsequent days. Closing will be at 10:30 p.m.

Ballyhoo for the show will include an old car race on the first day, starting, for instance, at 10:30 a.m. The auditorium. Rules are that cars must make the trip under their own power. Prize money stands will be \$100, \$75 and \$50.

The show is under auspices of the Motor Car Dealers' Association of Los Angeles, with Bert Roberts, executive secretary, in charge.

BACHECHI IN L. A.

Arthur Bachechi, owner of the Kimo Theatre, Albuquerque, N. Mex., is in town this week on a combined business and pleasure trip. He made the trip by plane, and plans upon returning the same way.

DOES LIBRETTO

Lon Murray, dance director, has written the libretto of an operetta for which is being written by Sistravelli, musical director of "Oh, Susanna" now playing San Francisco, has written the score. Murray states that his operetta will receive a Los Angeles production in the fall.

L. C. Wiswell, New York producer, whose first local offering was "Undertow," a nip of a show which played the Egan and the Hollywood Playhouse locally, is planning to produce another original here very shortly.

The new one is "All That Glitters," by the original by Zaida Sears, M-G-M writer, and Tay Garnett, stage director. Wiswell is M-G-M's husband.

The show went up to the point of rehearsal about four weeks ago, but when all ready to enter the production stages, it was in bookings blocked progress, with plenty of time guaranteed in San Francisco but none in Los Angeles. As the play is one of Hollywood studio life, claimed to be sure-fire around the movie colony and environs as well as elsewhere, Wiswell postponed its opening until the local time could be arranged.

Edward Elmer was brought on from New York to do the stage direction, but when the impediment occurred he was transferred over to direct the Belasco and Curran show, "East Side Story," which opens in Santa Barbara Friday night. As he will be with this production for some time, it is probable that another New York director will be brought west by Wiswell for "All That Glitters."

While players' contracts have not reached the point of actual signing, the cast is all selected and set.

In addition to "Undertow," Wiswell produced "The Scarlet Lady" on the coast, with Pauline Frederick starred.

THIS PRESS AGENT IS DUE FOR RAISE SOON

An ambitious press agent in a northern town, seeking preferment with the supreme manager of a theatre, sent out a story thus: "Full credit must be given to Manager Blank for the tremendous business the Dank theatre is doing this week for his exceptional publicity and exploitation is packing them to the theatre. The picture current is Greta Garbo in 'Anna Christie'."

Blank, and all the time we thought she was a drawing card.

CO. BUYS VIRGINIAN

Carl Burns has sold his old Virginia Theatre on Main street to the Consolidated Amusement Company of Wichita, Kan. The new owners have changed the name to the Star Theatre.

TO TRY TALKIES

Jeannette Gilmore, who was the first in the country of holding a company of "Rio Rita" for two years, is coming to Hollywood shortly for movie work.

TO PRODUCE 'CODE'

Belasco and Curran are tentatively planning to produce "The Criminal Code" in Los Angeles and San Francisco as soon as they get Alfred Byron, character lead in the New York company.

Building Was Non-Union; It Doesn't Do Biz

The Eastside Athletic Club, newly built, on Ninth and Lorena streets, for the purpose of boxing exhibitions, folded up last week when their second show grossed less than \$100. The reason for the flop is said to be due to the fact that the arena was erected with non-union labor, a strong union neighborhood and of a consequence the organization men avoided the attractions.

Anson Weeks' Orchestra

With three highly successful years at the exclusive Hotel Mark Hopkins to his credit, Anson Weeks and his Orchestra have been signed recently by the Music Corporation of America, which firm will exclusively manage the New Hill musical organization.

In addition to playing nightly at the Hopkins, Weeks and his Orchestra broadcast over the Pacific Coast National Broadcasting System and are the feature of the western half of the Florsheim Frolic Hour over NBC on a National hook. The organization also cuts records for the Columbia Phonograph Co.

Readers' Views

Editor, Inside Facts, Portland, Ore.

Los Angeles:

I am writing this to compliment you on the splendid editorials in your issue of Feb. 8.

The one about "Getting An Agent" is worth plenty of money to anyone who will read it and digest it. The one under the name of "That New Story" is a masterpiece, and how hope it helps.

There was another that I don't remember the title but it was about Glen Fitch. We certainly know much about trying to have ideals and live up to them on the stage and no doubt it is just as hard in picture work. When I first saw Stepin J. sat through the picture twice just to enjoy the reality of Southern negro as we all know and love them. If someone with sense and a bit of sentiment would handle him right he would be sensational. He must have more sense than the people who argue with him. (Signed):

MRS. EDDIE PEABODY.

San Francisco.

Editor Inside Facts,

Los Angeles.

On several occasions I have read excellent editorials in your paper suggesting to the management of legitimate theatres to consider the audiences who come early and not seat the late-comers until the end of the act. Latecomers have not printed much upon this subject, and so I note the custom continues as before.

The penalty of inconvenience which places upon those who come early to enjoy the show to have their toes treaded upon by late view and interest in the show disturbed is enough to disgust them with legitimate shows. In the theatres, where the performance is continuous, one expects that, but there is no call for the same in picture work at a regular hour for one and all.

If the late comers were once made to stand up through an act, the picture play starts at a regular hour for one and all. If the late comers were once made to stand up through an act, the picture play starts at a regular hour for one and all. If the late comers were once made to stand up through an act, the picture play starts at a regular hour for one and all.

I am enjoying your pithy articles and well-spiced editorials. They are the cream of cinema of show business. Good luck. (Signed) G. W. HEADE.

Hollywood.

Editor, Inside Facts,

Los Angeles, Calif.

I was one of the boys who

ORCHESTRA MAY BE OUT AT CARTHAY

Carl Elinor and his Symphony Orchestra may leave the Cartthay Circle when the first wide screen picture, Fox's "Happy Days," opens there Feb. 28, following the current run of M-G-M's "Devil Ship." (Signed):

If Elinor leaves it is expected he will go to the Fox Studios as head of the music department.

The matter was not definitely set the middle of this week, but the picture is now being shot, which owns the Cartthay Circle, would decide that the first wide screen picture was given the spot. Lloyd directed two of Miss Harding's stage plays, and was dialogue director of some of her previous Pathe pictures.

Elinor is at present occupying the dual role of orchestra maestro and house manager at the Cartthay. His salary for the two positions is reported to be \$500 a week.

LLOYD DIRECTING ANN

By a switch of directors Rollo Lloyd will direct Ann Harding's next Pathe picture instead of Russell Mack. Mack was taken off the picture "Jane Eyre" for a disagreement to another special, and Lloyd, who did the adaptation and the picture, was given the spot. Lloyd directed two of Miss Harding's stage plays, and was dialogue director of some of her previous Pathe pictures.

stood in the trenches last summer while the Equity battle was in progress. I'm sure glad to see that our fight wasn't in vain. I mean by that that it looks to me that the new contract they're making synchronizing them with sound hadn't it been for Equity. If we didn't best them we at least secured them.

So long as it looks like we can't have Equity this new contract looks pretty good to me. And as it was bestowed by the producers I guess that they'll see that it's enforced both by letter and by spirit. I don't well I guess maybe Equity will be watchfully waiting to step in if things get bad again. But anyway it's a whole lot better than the old contract, and maybe we actors are now going to get a break on the hours we work and all that. So let's all be satisfied. Are we downhearted? No. (Signed) F. M. L.

The new bureau for registration of Spanish-speaking professionals of legitimate rating opened last Saturday on scheduled time with 63 registrations. This was about capacity listing for the afternoon.

Qualifications of the applicants for registration are passed upon by a committee composed of representatives from the studios and representatives of the Spanish-speaking colony of L. A.

The bureau is an outgrowth of action by the Academy of Motion Picture Arts and Sciences and the M. P. E. D. A. at 3504 Hollywood boulevard, room 324.

The bureau will be open every Saturday afternoon for registration. It is located at headquarters of the M. P. E. D. A. at 3504 Hollywood boulevard, room 324.

Through operations it is expected a complete roster will be built up for the making of Spanish-language versions. The committee is also registering those with expert technical knowledge necessary to the making of these Spanish versions.

After registration, call for those registered will come through the call bureau.

PARAMOUNT SETS \$75 TOP ON KING

With M-G-M having its "Rogue Song" as program, Warner produced the same in "Show of Shows," Fox banking on its Grandeur Symphony Orchestra for a smash, Radio concentrating on its "Radio Revels" and so on down the line, Paramount is concentrating on putting over it "The Vagabond King" for a top-notch in the section.

This picture, which has the New York star, Dennis King, in the lead, supported by Lillian Roth, Al-Jolson and made famous from perennial stage wow of the same name from Justin Huntly McCarthy's novel of Francois Villon, "If I Were King."

Word is out to the Par publicity men that the exchanges to make this one a big thing, and word has gone to exhibs that all that run houses shall charge a \$1 top at night for the picture. While many of the other studios have been holding prices on their specials in all cities, Paramount has hitherto stuck to regular admission no matter the quality of the picture.

The picture has its local opening March 6, preceded by a preliminary showing on Feb. 21 at 1 at the Paramount Theatre. Top for this will be \$1.50.

To Issue 12 Old Time Stan Laurel Films

Joe Rock is planning to reissue 12 two-reel comedies he made with Stan Laurel five years ago, synchronizing them with sound and music.

Stan worked with Rock when the latter was producing comedies for the versal for eastern release, and the time-limit on the first release has now run out.

Rock has been located at the old Marshall Neilan Studios on the corner of 10th and 11th streets, the Premier Pictures Corporation, which, however, did not launch into a producing program as planned. He will give up these studios some time this week, it is understood, having received an offer for producing. Whether the new activity will take over the Premier Pictures or enter the field under new name is not yet determined.

INSIDE FACTS OF STAGE AND SCREEN

Five Year Contract Effective March 1st

**'BOY RUSH' SAYS
PICTURES OVER-
FLOWING TO SOME**

(Continued from Page 1)

toward squeezing out the 'middle class' of picture in fact medium for hurrying up the process but as I see it, the handwriting was on the wall, talkies or no talkies.

Wall Street not only does things in a big way, but also in an exclusive way, and it usually ends up with things tied up 100 per cent. Whether or not there had been talkies, I believe, the industry would have been put to the task of turning out big specials with which no independent of limited means could compete. And it would undoubtedly have followed that the money-men would have wanted to grab off all the gravy on their big ones. To do this they would have gone into the theatre-buying and theatre-building fields about as extensively as at present, and that would have meant little chance for indies to realize from their production investments."

Big One To Come
Notable tops in the reliable indies have been marked since the big business move started.

In one instance a picture made netted plenty for the purchaser, who had a contract release with established concern, but practically nothing for the producer. The picture was well up to the standard being turned out by the big house, both as to content and names in the cast, but it couldn't be sold for any profit by its maker.

In another, a man who formerly raised capital regularly, year in and year out, and showed a profit on it, finds himself with some great, almost surefire ideas, but not a penny interested in carrying them out unless he can show a release with a big company.

And so on down the line. But even the present situation is nothing to what is to come, according to general opinion. In fact a rumor is widespread that now of a big deal which will equal and perhaps surpass anything that has gone before. Three big organizations are reported to be tentatively negotiating it, and one report had it that President Calvin Coolidge's trip to Los Angeles was for the purpose of getting his help in putting it through in a manner that will offend the government's anti-monopoly sentiments.

This lies in with the fact that many of the big picture men from New York are gathered here. In addition to Will Hays, who is on his semi-annual coast visit, some of them are representatives from the Haydon-Haydon, the Hays Company, Adolph Zukor of Paramount, and Hiram S. Brown, of the RKO.

BLUES SINGER HERE

SAN FRANCISCO, Feb. 10.—Beaty Venuta, Los Angeles blues singer, is in town for an extended stay.

GETS JOB QUICK

Eddie Shubert, connected with the Shuberts in New York for over three years but no relation, arrived from New York Sunday morning to work at the Mack Sennett Studios in Harry Langdon's latest, "King."

PURCHASE AMUSA

A. Freed and A. J. Garrett have purchased the Amusa Theatre, a L. A. neighborhood house, and changed the name of it to the Beacon Theatre.

"RITZ" PREMIERE

Harry Richman's U. A. picture, "Puttin' on the Ritz," will open at the U. A. Theatre March 12. Premiere admission will be \$5. Harry Richman being there in person.



Wilbur Evans

This good-looking and personable actor played the romantic lead in "Bambina," a musical opera that recently played the local Mayan Theatre.

Evans scored heavy returns with his rich baritone voice and it's a cinch that the smart picture exec signing him on the dotted line will have gilded security in the services of this juvenile type. We hear in fact that two competitors from the cinema lots are angling right now for his contract, the result of favorable mike and photography tests taken recently.

Evans' first bid for notice was when he won the first Atwater \$5000 contest, competing with 75,000 radio voices for a reward of \$5000 in cash, plus a 3-year effort contract and a 2-year tuition course at the Curtis Institute of Music at Philadelphia.

He's a student of the distinguished Mark Markoff, local teacher, who has trained many other famed personages of the stage and screen world.

SEGEL SEEKING MORE THEATRES

Fred W. Siegel, former manager at the Hotel Ritz, Los Angeles, and present owner of the Spreckels Theatre, San Diego, and Mike Newman, general manager of the same theatre, are now negotiating for two other houses.

The Spreckels Theatre, which is now playing a straight picture policy, formerly operated with legit roadshow policy. It is doing very good business. It is said that the theatre displays one of the most attractive Neon flashes of any theatre in the State.

Siegel intends buying several more theatres in Southern California.

CHANGES AT RITZ

Changes were made this week in the managerial posts at the Ritz Hotel here. George M. Burbank, who formerly managed the El Miramar at Palm Springs has replaced Fred Siegel as manager. Siegel, owner of Spreckels Theatre, San Diego, has returned there to resume duties at the theatre. Ben Wagner, who has been connected with the Ritz Hotel for some time, has been made assistant manager. The hotel is patronized by many performers.

EQUITY MOVING

Equity is moving its offices from its present location at 6412 Hollywood boulevard to Suite 240-241 Cherokee Building, 6636 Hollywood boulevard, next week. Personnel will be kept intact, consisting of Charles A. Miller, secretary, as chief representative; William Conklin, assistant to Miller, and Patricia Henderson and Florence Welles, secretaries.

Gay Seabrook Scores Big in Duffy's Shows

Gay Seabrook, whose picture appears on the front page of this issue of Inside Facts, is one of the most popular of the younger Duffy players. For the past several years, she has appeared in various roles several times in each of the local Duffy houses, where she is a decided favorite with the patrons.

Miss Seabrook has a quaint individuality heightened by fetching mannerisms and a charming manner of speech, and in several roles suited to her is without a peer as a comedienne.

She opened last Sunday at the Hollywood Playhouse as the featured player in support of Frank Gray, who brings to Hollywood his newest New York success, "Salt Water," for an extended run.

MAY DO "FRENCHMAN"

Louis O. Macdon and his wife, Lillian Albertson, producers of the current hit "The New Moon" at the Majestic are leaving next week for a trip to New York to conclude negotiations for their next offering, which will probably be "Fifty Million Frenchmen," a sensational hit now playing on Broadway. The growing grosses at the Majestic make impossible any prediction as to the probable date of the next attraction.

"BAMBINA" MAY REOPEN

"Bambina" closed at the Mayan Saturday. Salary claims were fully covered by the house. It is reported that "Bambina" may reopen later at another house, where the book has been resented and the show otherwise doctored.

**ONLY ROUTE IN
WAY OF FINAL
TO PUT IN FORCE**

The proposed new contract for freelance picture players, as outlined in Inside Facts issue of last week was accepted without discussion at a meeting of 200 representative Hollywood actors last week.

The only change made was to term it a basic agreement for a five-year period, subject at any time to amendments, revisions or changes by vote of committees composed of actors and producers. Formula for such a change is to be a majority vote by each of these committees balloting separately.

She Wanted To Get A.E.A.O.K. On Contract

While there was no discussion at the last meeting on the proposed new standard contract for freelance players in pictures, there was one laugh.

The matter of the contract was stated to the 200 or so persons present, and then the question was asked if there was any discussion.

"I'd like not to cast my vote until I've conferred with the Equity officials in New York."

ately. The committees are to be composed of five members each.

Five-Year Period

Undoubtedly due to the fact that the producers wish to forestall any re-attainment of Equity to get into pictures, the contract, which provides relief in several places of which actors have complained, is to run a period of five years. At the first committee meeting the contract was stated to be for a period of six months only insofar as the pledge not to strike was concerned. Extension of this period to a further four-and-a-half years was clever engineering. However, it is provided that at the end of the six months period the clause providing for a 12-hour rest period at each period of rest is subject to be changed by vote of the committees of actors and producers. In favor of a 24-hour cumulative rest, such is desired at that time.

Effective March 1

Time set for the new contract to become effective is March 1.

While still lacking acceptance by various studios, the contract is deemed all set except for printing and distribution. The producers' representatives at the various meetings merely accepted the instrument as a committee representing the producers in general, subject to ratification by the various producing companies individually.

Now, to make it binding, it is necessary that the various producing companies sign. Insofar as the members of the M. P. E. U. is concerned, this is considered an open-and-shut matter, and it is understood persuasive measures will be advanced to bring in all the big studios not members of this association.

DAN'S M. C.

DENVER, Feb. 20.—Goddard Lieberman is the new master-of-ceremonies at Coffee Dan's here. He also represents American Music Co.

ENGLISH ACTRESS DUE

Lillian Sande, English actress, is due here under contract to Fox. Her first assignment is a role in "This Is London" with Will Rogers.

OPENED AT BEACH

Gene Morgan and a company of forty people under the direction of George H. Brown opened at the Strand, Long Beach, last Sunday.

**500 'NAMES' TO BACK
PROMISE TO BACK
POLITICAL PROBE**

With more than 500 prominent theatrical names already promised to support the move for an Actors' political organization in Southern California, Charles Miller, western representative for Equity and initiator of the move, predicts there will be more than 10,000 eligible voters in the organization by primary time in August.

The organization, Miller explained this week, is intended for all whose interests are identified with the theatrical profession, no matter in what capacity.

Since publishing a story concerning the move a couple of weeks ago, Inside Facts has received innumerable letters and phone calls asking for further details. Many of these have been from persons who are not actors or actresses but whose interests are so identified with the profession that they feel the organization as necessary to safeguard their careers as is the case for people actually appearing on the stage or in pictures.

Press plans are for crystallization of the move into a definite body within the next few weeks, and of election of officers to be made within a month. Several eighty names are under consideration for nomination for the post of president.

Following the organization meeting, the lists will be thrown open for all those who desire to join. No obligations will be entailed by this, the purpose of the organization being merely to collect the names of those who are interested in the profession, and of matters of legislation of particular interest to them.

NABBING EPIDEMIC BREAKS OUT AGAIN

SAN FRANCISCO, Feb. 10.—Re-enactment of the judicial farce that ran \$20 bail. Those arrested were Goldtree. Joseph Kemper, Taylor Graves, Hugh Metcalf, Jack Lindsay, Larry Paul, Paul Blossom, Gudy Swanson, Carol Winston, Connie Carlisle and Maureen Fluenroy.

Captain Arthur D. Layne headed the troop of officers who carted the Peepholes to the Central police station where they were released. But those arrested were Goldtree. Joseph Kemper, Taylor Graves, Hugh Metcalf, Jack Lindsay, Larry Paul, Paul Blossom, Gudy Swanson, Carol Winston, Connie Carlisle and Maureen Fluenroy.

LYCEUM GETS W. E.

SAN FRANCISCO, Feb. 10.—Lyceum Theatre, Mission district house, has ordered installation of Western Electric equipment.

BUSINESS GOING UP

Art Wenzel, exploitation expert, is now manager of the Fox Up-town. Stars of the picture appear in next week's "Hot For Paris." Dorsay pearls were given away to each lady attending the Monday evening performance for the picture, "Hot For Paris." Business is increasing steadily.

SWEENEY DIES

D. F. Sweeney, connected with the RKO Orpheum Theatre for the past twenty years as stage doorman and elevator man, died last week. Sweeney was 55 years of age.

Mavis and Marco "Trees Laid"

Mavis and Marco "Trees Laid" fell while doing the act at the Egyptian, and received a deep evening performance. The act finished out the week, however.

Picture Reviews -- Previews -- Shorts

By A. H. FREDERICK

'BURNING UP'

(Reviewed at Paramount)

Being a story which has been told in more or less varied forms many times before, "Burning Up" is far from the strongest vehicle which Richard Arlen and Mary Brian have had. It is far from being such excellent entertainment as their "The Man I Love," being most obvious from a very early sequence, but it does make up for a good deal that the story lacks. In other words it is an entertaining and very average programmer and nothing more.

One sequence is deserving of special comment, namely, the scene which is truly delightful. This scene starts with Arlen and Miss Brian in the foreground of a night scene, the background being quite dark. They argue, and in the course of their disagreement fade into the dark part of the picture, nothing being visible on the screen but a faint lighting on the side of the screen. Their voices continue, telling of a little less harsh feeling between them, and then fade into a light (obviously coming from the headlight of an automobile) disclosing Miss Brian in Arlen's arms.

The story is very like Universal's "The Shakedown," but not so well thought out. It opens with Arlen and Francis McDonald as a couple of exhibition motocylists under the management of ally Marshall. Sam Hardy breezes in and suggests a "frame" whereby Arlen will appear as an auto racer who will pay \$1000 to anyone who beats him. McDonald then will come into town, a contest will be held, and Arlen will throw the race. The payoff is to be in bet which Hardy will come to the village and into making.

All goes well until Arlen meets the daughter of the secretary of the Chamber of Commerce. The daughter is played by Miss Brian and the secretary by Charles Selby. Selby, it is seen, is Arlen's whomas Hardy has induced into making a \$10,000 bet.

Learning this Arlen goes to his conspirators with the demand that they call the race off. But they refuse, and so it turns into a real contest, with Arlen, of course, winning. Happy fadeout of a clutch.

EXHIBITORS' VIEWPOINT: This is just average program, which should do its need of Arlen-Brian business but with no such word-of-mouth to bolster it as was accorded "The Man I Love."

PRODUCERS' VIEWPOINT: A. Edward Sutherland has very clever direction evident, and deserves much of the credit for making this a better picture than the story warranted. Balance of credit for this is due to the dialogue, William Slavens McNutt and Grover Jones. But this same duo rates least for the direction, which they also did, and for the adaptation.

CASTING DIRECTORS' VIEWPOINT: Casting is up to average.

CASTING DIRECTORS' VIEWPOINT: Richard Arlen is again the reasonable, everyday character, but the lesser chances he has in this picture as compared to prior roles will be an advantage, rating any. And the same thing

may be said of Mary Brian.

Francis McDonald, playing the heavy with an unusual style of delivery, contributes the best work of the entire cast. McDonald's director from Hollywood's routine heynisms marks him as a chap to be watched and one whom directors will be inclined to look over, as his style is much more convincing than the usual talkie version of the old screen villains.

Charles Selton and Tully Marshall have two congenial roles, which they develop well, particularly Selton. Marshall might have modified his work a trifle to advantage. Sam Hardy also was too sure of his perfection to be perfect. In this picture he somewhat oversteers "The Love World" which he possesses in fuller measure than any other Hollywood actor, and which heretofore have been most striking.

'MYSTERIOUS ISLAND'

(Reviewed at Low's State)

This picture, except for one sequence, is non-talkie. But it is well synchronized to a good score.

"Mysterious Island" is a fantastic plunge into strange regions, more nearly like "The Lost World" of several years ago than to anything in the current crop. To one who wishes to lose himself in the evening of thoughtless pleasure, the film will appeal greatly; those who wish to see a well-told story of a plane among the clouds, of a voyage and domestic or triangle dramas, it will appear futile. This reviewer is in the former camp, and got a measure of the delight out of the eerie doings of the Jules Verne characters.

So far later in the story that Verne wrote the story 50 years ago before the invention of the airplane, the use of these instruments in the picture are Verne's conception of them and not the actuality of today, the plane operated by some Barmy more an inventor who has a submarine about ready to launch. His nearly beloved sister is played by Jane Daly, and her sweetheart, a workman in Barmy's plant, by David Liss.

There is also a friend, Montag Love. Comes the day for the launching and the boat goes down. But Love, who is present, has arranged to betray Barmy more so that he, Love, can seize the underwater ship and "conquer the world." His minions torture Barmy and the sister to make them drop their secret formula, but their efforts are unsuccessful.

Meantime the sub comes to the surface, is fired upon by a battleship, and a huge emerges in a diver's suit, and rescues Barmy more, taking him aboard the ship. Love takes radio message and sends them by Love, purporting to come from the sister. They rise to the surface to rescue her, but are fired upon, disabled and go down and down.

Meantime a workman, Gibson Gowland, smuggles the sister aboard the second sub and attempts to launch.

Love makes a good try for him and get aboard in sufficient force to seize control. In desperation, Love smashes the sub with a machine, meaning the ship can never come to the surface again. Love, who is up to the neck in bottom of the ocean, and comes upon a race of undersea men, like human beings in many particulars, but more like a lost breed in brain and life. The sub crew of No. 1 is all dead but four, including Hughes and Barmy more. These four, seeing the undersea

Best Picture And Acting Box In Next Issue

Due to the fact that there is almost another full week before the current of the current month, Inside Facts will not issue its regular end-of-the-month picture box until the next issue.

Pictures to be considered for this box will be "Anna Christie," "Dance Hall," "The Love Parade," "The Rogue Song," "Not So Dumb," "The Big Game," "Black Streets," "No No, Nanette," "Wedding Rings," "The Sign of the Cross," "The Gods," "Burning Up," "Wall Street," "The Mysterious Island," "Seven Keys to Baldpate," "The Racketeer," and other releases which will be reviewed in the next issue.

From this group the best picture will be chosen, the best individual performance for both sexes; best character performance, both sexes; best comedy relief, both sexes. (Also such pictures as are candidates to be considered for a place among the ten best pictures when selections are made at the end of the month.) So far later in the roll are "Romance of the Rio Grande" (Fox)—"Alfred Hitchcock" (RKO)—"Seven Days" (Paramount)—"The Sign of the Cross" (Warner Brothers)—"John Adolf, Director."

people threatened by a huge monster, killed it with a torpedo, and emerging from the sub are hailed by the tribe as mighty saviors.

Now sub No. 2 settles close by No. 1, and a party from the former goes to get the compressed air machine from the sister ship. The two parties come upon each other, and Barmy more kills Love. The taste of human blood drives the undersea people to madness and they attack all the humans. But the latter thrillingly manage to escape and again reach the surface.

EXHIBITORS' VIEWPOINT: Being all-color and of most pleasing fantastical pattern, this picture, properly exploited, should bring a big box office. It is up to the class of audiences to which the house caters. Look it over. Its biggest appeal probably will be to movie and kids.

PRODUCERS' VIEWPOINT: Lucien Hubbard, working by silent picture standards, did a good job both in the direction and adaptation of the Jules Verne story. All went well, and the picture was, and it was all done convincingly.

The technical direction was better than the dramatic direction, though the oddities of the picture kept up interest well. **CASTING DIRECTORS' VIEWPOINT:** As silent work it is of great interest these days, and Barmy more can be passed over lightly.

Lionel Barrymore and Montag Love have one talkie sequence, and the picture is up to their reputations as seasoned troupers well equipped to meet all movie demands.

Barmy more is far and away the best thing in the picture. His character scenes here are outstanding, and he puts his emotions across excellently.

Love makes a good hand, with Lloyd Hughes and Jane Daly satisfactory in their love interest parts.

Gibson Gowland makes the most of his few scenes, while bits are contributed by Harry Gribbon, Fritz Edwards and Dolores Brinkman.

RITA' LEAD HERE

John Valentine, who was the lead in the Australian company of "Rio Rita," and who returned from there to New York, has come to Hollywood to take a part in the movies.

'WALL STREET'

(Reviewed at KKK Theatre)

This is a program story done into a program picture, well suited to the likes of those who want the "movie type" entertainment. It makes no pretensions for these higher realms of psychology which some of the talkies are now going in for, but it aimed purely and simply to hold interest and to entertain. And that it does well.

Following so closely upon the recent sensational publicity which Wall Street achieved through its thrills and consequent threat of general hardship, the picture has a timeliness which further increases the interest in those who manipulate the "prosperity" or "panic."

The story deals with a man-type of Wall Street manipulator who has fought his way to the top financial ranks by sheer force of determination. Ralph Ince plays this role.

Once in his career, at a time prior to that at which the picture starts, he has been bankrupted by another and more gentlemanly-mannered financier (played by Philip Strange). The story opens with Ince making a retaliatory raid on Strange's holdings, calculated to ruin him. On the eve of the final blow between the two money tigers, they meet in a class restaurant, Strange having his wife with him (Aileen Prince, Ince's wife). Ince's gaucheries are displeasing to the wife, and she poisons him with a deadly dose of bluff. For this Ince crushes Strange on the 'change, and the latter kills himself.

Then Ince restores the money to the wife, and because urged by a friend (Sam DeGrasse) the wife permits Ince to bring her in order that she may get some tip on his future dealings, which she is to use as money-chique can ruin him.

Ince becomes great pals with the wife's young son (Freddie Burke) and the latter innocently supplies the information which Ince's enemies hammer down and he is ruined, with the wife getting \$100,000 from the son's father.

But she does not want him to come to tell her goodbye, adding that he will be back on The Street after a brief vacation. But she does not want him to go, having learned to love his genuine qualities despite his lack of polish, and faintly recalls the classic clinch.

EXHIBITORS' VIEWPOINT: This is an average program, interesting, with a title and story which should hold business up to the usual level.

PRODUCERS' VIEWPOINT: R. William Neill did unusually good work from the story of an unusual trend. He knows how to keep interest sustained, shows a most commendable aptitude in getting the best out of individual situations and general cohesion. A good job.

Faul Gangelin and Jack Kirkland did the story and continuity and Norman Houston the dialogue. All went well.

Camera work was by Ted Tetzlaff.

CASTING DIRECTORS' VIEWPOINT: Ralph Ince is highly convincing and an excellent character actor, and a first-class man. His voice is low and resonant and mikes excellently. He could be developed by adroit casting to make the most of his few convincing scenes.

Aileen Prince's personality has been a better asset in this picture, but she enacts the role with a sureness, attractiveness and a clear, nice voice, sum total.

ing her a most pleasing performance. Miss Prince should really establish a good place for herself in the talkies through these attributes.

Philip Strange has a role which is short, through his early final exit, but in its course on the screen he has a variety of emotions to portray, and he does so in every instance for a maximum, very excellent work.

Freddie Burke Frederick plays the child role, and proves himself a straightforward whose versatility covers a wide range, and who can meet all talkie demands with naturalness, ease and a trouperish quality which does not put him in second place to any of the adult players. He is a most appealing personality.

Jimmy Finlayson does a Scotch role for its full title plus, with others doing excellent work, including Sam DeGrasse and Ernest Hillard.

'SECOND CHOICE'

(Reviewed at W. B. Hollywood)

This one can be written off way on the debit side of the ledger.

With a negligible, ultra-melodramatic story to start with, the final tribute to the finished product is (or was on the night of review) laughs where heartbreak and tension were scheduled, and a general levity at the attempts of the characters, all rendered in the script. Poor dialogue, crude mechanics and artless characterizations ruin the picture. An exhibitor's standpoint the picture should be distinctly "Second Choice."

Amid not infrequent though positively subdued razzberry from the audience—or at least from that portion of it—this picture, the story unfolded from an opening showing Dolores Costello as a nice girl from a wealthy family, and contentedly in love with Chester Morris.

Both Chester and Dolores belong to the wealthy younger set of the city. Dolores is popular; Chester is a playboy. When an entirely new situation for dramatic interpretation, but still one with possibilities.

Briefly introduced thus, the situation changes rapidly to show Chester Morris fling in love with another playboy, Jack Merriam. Result is that Dolores and Chester have words and their budding romance is ended. It is inserted, has a father with money.

Both Chester and a country club dance is to take place. Dolores' mother insists that she go. At Jack Merriam's Jack Mulhall, who has been just flitted by his girl, Edna Murphy. Also present is Chester, and the latter and Dolores are to have a party where they left off a week previously. Jack overhears this, and through indignation as recompense for his being flitted by Edna, obtains permission from Dolores to take her to a first-class restaurant, man to man.

Then comes a sequence with Mulhall, Dolores, and Edna. Flowers and messages from Jack leave her cold. But her scheming mother argues that Chester is a (Continued on Page 6)

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VAUDEVILLE WALKIES ON MARKET

Needless Enmity

There is the old army game of never giving a sucker an even break. But there is also a corollary to the effect that if the sucker is to be trimmed twice he should not be made aware of the fact that he didn't get an even break the first time.

Which observation is called to mind by an old theatrical custom that is much more honored in the breach than in the observance. It is the custom of putting out one row of seats in the back of a gallery for the sole purpose of being able to advertise a bottom price for the house lower than otherwise could be done.

The Belasco Theatre here still adheres to this custom. It advertises seats from \$1 to \$2.50 for the current run of its "Journey's End," and many a person goes trustingly to the house in the belief that he can see the play for the low rate mentioned. Now, there are such seats, of course, but being only one row of a few seats, they are soon gone. Then, trusting one, who perhaps has guests with him, is easily brought to pay the \$1.50 price, and the chances are fair that he will sit right in front of the \$1 seats and in absolutely no better position for his extra 50 cents per person. As the majority of the "Journey's End" company speak in such low voices that they can't be heard in most of the gallery seats, chances are also more than fair that the Belasco will make an enemy who will think twice before again patronizing the house.

THREE ACTS WITH ALL STYLES AND TALENT TO REEL

The Fowler Studios started releasing their "Varieties" on Feb. 15. More than 400 theatres located all over the U. S. have signed for these "Voice of Variety" shorts. The shorts differ from the usual form of one reel entertainment inasmuch as they show three acts to the reel and the bills are highly diversified.

All various styles of vaudeville acts are included in their programs, tap dancing, sketches, musical acts, staging, animal specialties and comedy of various sorts are provided in the three-minute sessions. They are to be released one reel a week at first, afterwards increasing the number as the markets warrant.

Fowler Studios, under the management of Herman Fowler, previous to entering the theatre field of production, was among the first of the studios to manufacture exclusively 16 mm. films for home movies. It is their intention to make all of their theatre reels also in 16 mm., together with sound-on-disc which can be synchronized with the other houses at about the same time.

The studio has been in production for several months and has a number of reels already prepared for intensive distribution. Their schedule provides for a series of several reels every two weeks which will comprise many of the acts and names prominent in vaudeville, stage and screen circles.

Herman Fowler left last week for a tour of the middle-west. His itinerary includes Dallas, Texas, where Fowler's exchange was opened last Monday. Exchanges will be established in Wichita and Kansas City by Fowler during his tour. The exchanges will handle Fowler product exclusively.

L. A. Buie, district manager with offices in San Francisco, was in L. A. last week to confer with Fowler prior to his departure for New York where he will open offices to establish exchanges in the eastern territory.

Another Gadfly

The newest bill introduced into Congress, proposing to censor motion pictures while shooting in the studios, is one which does no credit to the mentality of its sponsor.

Federal inspectors for sausage factories, or even for bootlegging operations, are all right if the M. C. want them, but where there is a question of creative artistry involved, it is ridiculous. The recent trials in San Francisco of "Bad Babies" shows how absurd it is to advise some burly policeman as an art critic, and, presuming that these studio jobs are held by typical federal appointees, the results could be expected to be similar.

All this censorship business has its origin in nothing more than a sadistic jealousy. The picture industry is big and powerful and wealthy. So every little picayune finds it a pleasing thing to gad it. The anti-Hollywood wage-crackers and the blue-coated pre-censorship congressmen are blood brothers in this respect, and their next-of-kin is that malicious type of person who delights in spreading scandal and obnoxious stories concerning those who have made good in this fascinating game of making movies.

A great deal depends upon censorship rulings in the tailies. If the industry is going to continue on its present upward path, it must be untrammelled by the pettifoggers who would halt its progress by such silly things as this bill. It is to be hoped Congress will give the present bill a snoring under that will venerate their cast on their mental equipment by its introduction.

'BAMBINA' LOSS IS REPORTED TO BE \$50,000; DOES FADE-OUT

"Bambina" folded up at the Mayan last Saturday with a reported deficit of 50 grand. For the final week, the takings were but a matter of \$7,000, which is less than half the nut. Daniel C. Blum, the young son of a wealthy merchant in the east, was the angel. There is no question but that he did the thing right, but his judgment was

bad in the selection of the vehicle. Had he expended the same amount of money in an established play, he would have had something to crow about, but original operettas are hazardous gambles in this neck of the woods. The authors, however, can have no complaint, for her success was given an elaborate treatment, but it just wasn't there.

On the other hand, "The New Moon," the Macdon musical, is breaking all records at the majestic. Last week it grossed \$18,800, just \$250 less than its capacity. While no date is set as yet, the Maccons will probably do the N. Y. hit "50 Million Dollars."

The El Capitan, with Mary Bonand in "Ladies of the Jury" drew \$5000 last week. Violet Heming in "Let Us Be Gay" is slated to follow in a couple of weeks.

The Hollywood Playhouse took in \$5000 for the get-away week of "It Pays to Advertise." Frank Craven in "Salt Water" opened last Sunday.

Kolb and Dill are packing them in at the President. The play "Give and Take" is drawing the best business this house has enjoyed in several months. \$5000 rolled into the boxoffice last week, comparatively a goodly sum for this house.

The Vine Street theatre with Lucille La Verne in the last week of "Sun-up" attracted \$3000. "The Nut Farm" a Hollywood comedy featuring Frank Mayo, Shirley Mason, Emerson Tracy and Gloria Grey opened last Sunday and looks like a winner.

The Civic Repertory theatre at the Hollywood Music Box opened "Ain't So to Be" in favor of "A Bill of Divorcement" which shelved Monday. Their final week was about \$3000.

The Belasco is still playing "Journey's End." The Figueroa Playhouse, Mason, Blum, Egan and Actors theatre are dark.

TWO HOUSES WIRE

The Marcal Theatre in Hollywood has installed RCA Photophone equipment and the device will be employed first with the showing of Irene Bordoni in "Paris" (F. N.). The same equipment will also be installed in the Marquis Theatre in West Hollywood, the first operation of which will be with "Sally" (F. N.) on March 2.

KIDDIE REVUES

Mack Bissett, who conducts a dancing studio on Hill street, is producing Kiddie Revues, the first one opening at the Manchester Theatre, Los Angeles, the first week in March. Mack is an old vaudevilian and has produced and placed numerous flash acts for the RKO.

MILDRED SAILING

Mildred Harris, who has just completed a short at the Pathe Studios, has signed a contract to appear in Honolulu in the play "Naughty Cinderella." She sails Feb. 25.

JARRETT'S ACTS

Arthur Jarrett, of the vaudeville team of Powers and Jarrett, is the author of many vaudeville skits that have clicked on the big time. Jarrett has written a number of new acts especially devised so as to be adaptable to the talkies and is offering them for the consideration of that field.

FILM ROW

By GRACE MEREDITH

H. MacIntyre, western division manager at Pathe exchanges, returned Tuesday from a business trip through the northwestern territory.

Phil Reisman, general sales manager of the Pathe exchanges, arrived here this week from New York on a general tour of inspection of all the exchanges.

Jim Ripley, of the National Theatre Supply Company, returned this week from a four-week's trip through Arizona.

Amedee J. Van Beuren, president of the Van Beuren Enterprises Inc., left Thursday for New York. Van Beuren has been here for the past three weeks on a general business conference with "Hank" Patery, western division manager for the firm.

"Feline Fighter" one of Van Beuren's sound "Shortlights" released through Pathe has been booked into the Criterion with the run of Fox's "Men Without Women" which opens after the closing of "Anna Christie."

'COCKEYED WORLD' AT POPULAR PRICES THIS WEEK'S HIGHLIGHT

In a week of steady good returns generally in the run houses, and with other houses at about their normal, "The Cockeyed World" doing its first popular-price week, the most sensational feature of the week in picture houses.

The low follow-up to "What Price Glory" drew \$35,498 to Loew's State, almost \$10,000 over its house average. At about the same time, the average at standouts as a general rule for the night shows. Fanchon and Marco's "Sunshine Idea" was in the money, taking \$29,495, a Jules Verne story, done silently and in color, followed, with Paul Whitman's Orchestra as the only stage show. That was enough to draw plenty of business.

Warner Brothers' Richard Barthelmess starring vehicle, "Son of the Gods," did a neat \$28,200 for the week. "Down Town Theatre," rating itself in the second week as some \$9000 or \$10,000 up from house average. All screen program at this house.

Par At Average

The other of the centrally-located downtown houses, Public's Paramount, didn't fare so well with the Richard Arlen-Mary Brian Paramount picture, "Burning Up." Returns here were at average with \$25,000 coming in. Milton Charles, singing organist, and screen shorts were the support.

The first week of U. A.'s "Lumoux" brought in \$20,000 to the United Artists Theatre, a good enough figure but not sensational for the first week. Gaylord Carter at the organ and screen shorts supported.

"No, No, Nanette" (F. N.) was just so-so at the Orpheum in its second week, pulling in \$12,000. It made way Wednesday for Radio City's "Coco" (Coca Balpate), starring Richard Dix. Bob Hamilton in a knockout original comedy and shorts were the supporting program.

RKO AT \$17,000

The other RKO house, the RKO Theatre, held its average with Columbia's "Wall Street," with Ralph Ince and Allen Prince in the lead. "Coco" (Coca Balpate) starring Richard Dix. Figure was \$17,000. Eddie Egan in the organ is a feature. Pathe's "Racketeer" followed, with Pathe's "The Grand Parade" next.

Greta Garbo's M-G-M film, "Anna Christie," was still big at

the Criterion, doing \$16,725. Fox's "Men Without Women" is slated to follow.

Lawrence Tibbett's "The Rogue Song" still was in the sensational class at the Chinese, doing \$29,495 in the last six-day period. This is about \$13,000 over the average for the week.

Ramon Novarro's "Devil May Care" (M-G-M) wasn't hot at the Cortland Circle, garnering \$13,661, not so good for this point of a run. Carl Ellor's Symphony Orchestra and novelty screen shorts are the support. What will happen at this house Feb. 28 with the opening of Fox's "Happy Days" on Grandeur film.

'Wedding Rings' Weak

The Dolores Costello-Jack Mulhall-Chief Warner Brothers picture "Wedding Rings" was weak at Warner Brothers' Hollywood theatre to the tune of \$14,300, under house average.

The Egyptian was pretty good with Norma Shearer's M-G-M picture, "Their Own Desire," taking \$11,821, with Fanchon and Marco's "Pasant Idea" in support.

Boulevard figures went way down to \$3959 with Paramount's "Behind That Mask."

RE-SIGN CONRAD

Coonie Conrad and his Orchestra, now in their tenth week at the El Patio Ballroom, have had their contract renewed and the band will remain for the balance of the season. Coonie is a dancer, as well as a leader, and business has been increasing steadily.

GAUCHOS AT CLUB

The Parks Agency in its new quarters in the Orpheum building are busy collecting bookings for musical and musical combinations for hotels. The El-Flores Gauchos Eight is well as a leader, and business has been increasing steadily.

OUT FOR SELF

Don Gillum, with the Fox West Coast publicity offices here, is opening a studio of his own. He has a special lobby display and photographs.

The Strand Theatre, San Bernardino, has been re-opened by the Grand Theatre Ltd. The house has been closed for many months.

EDDIE KAY

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PHONE DOUGLAS 2213**SAN FRANCISCO****BUSINESS ON RISE WITH FOX
THEATRE LEADING THE MOVE**

SAN FRANCISCO, Feb. 10.—Between heavy competition from the auto show the week before last and the current spell of business-killing hot weather, local picture shops found seven days of pretty good business with the new Fox feeling the uprise most. That 5000-seat house with

Ramon Novarro in Metro-Goldwyn-Mayer's "Devil May Care," Fanchon and Marco's "Ivoria Idea" and Walt Roesner, cleared the tape with a \$48,000 intake. Fox's "Sky Hawk" and "Havana Bound Idea" are now on the boards.

First week of Charlotte Greenwood in "So Long Letty" at Wagon's Embassy came through with flying colors to the tune of \$13,300. Second week now on and then comes "The Sacred Flame."

Loew's Warfield took a heavy drop on second stanza of Metro's "Hallelujah" which drew in \$16,000. Greta Garbo in "Anna Christie" currently is packing the house, aided by C. Sharp Minor at the organ and Peter Paul Lyons' orchestra.

In the Public houses Grandoldie with "Burning Up" on screen, the Paramount flicker drawing in \$19,000 and "Street of Chance" now in St. Francis with ninth final week of Chevalier in "Love Parade" took a spurt and closed at \$10,000. United Artists "Lumino" current. Second week of Ronald Colman in "Condemned" drew \$18,000, with Richard Barthelmess in "Sons of the Gods" (P. N.) there now.

Radios "Hit the Deck" drew \$12,000 for its second week at the Orpheum—which is not so forte. Seven days more and then Richard Dix in "Seven Keys to Baldpate."

Ackerman and Harris' "Casino" drew \$10,000 on "Cameo Kirby" (Fox) and a stage show with "Nix on Dames" this week's show. Davies with second week of "Phantom of the Opera" in sound and some color did \$7500 and "Party Girl" current.

Fox Oakland in Oakland with "Their Own Desire" okay at \$18,000, aided by Hermie King, m. c. and Fanchon and Marco's "Overture Idea."

\$4000 BENEFIT

SAN FRANCISCO, Feb. 20.—Approximately \$4000 was realized for charity from the Maurice Chevalier benefit appearance at Public's St. Francis Theatre Friday night when the Paramount star gave a 55-minute show. He was aided by Rudy Seiger, Fairmont Hotel maestro.

DON WAITE AT DAVIES

SAN FRANCISCO, Feb. 20.—Don Waite, a recent arrival from New York, has been named manager of Wagon's Davies Theatre, succeeding Neil Crowley.

**On The Air
Happenings**

SAN FRANCISCO, Feb. 20.—Finding the duties of program director and musical director too demanding, Walter Rudolph has resigned from the former position at KTAB and will confine his activities to the musical needs of that station's programs.

Helen O'Neil occupies the position vacated by Rudolph.

Don E. Gilman, vice-president of NBC in charge of the Pacific division, and Lloyd E. Yoder, publicity director, have returned to San Francisco after a fortnight in the Northwest section where they visited the NBC affiliated stations, KFIQ, Spokane, KOMO, Seattle, and KGW, Portland.

Al Kelli, accordionist and orchestra leader at the Fox of Italia Cafe, and Ernie Lohman, pianist, have begun a new series of programs over KJES.

"Sorry" is the newest tune by Jack Fischer, KFCR's pianist, who also did "Some Day Soon," published recently by Sherman, Clay.

Jean Paul King, formerly assistant production manager of the Pacific division of NBC and more recently of KHQ, Spokane, has been named production head of WLW and WSAI, Cincinnati.

KFCR's two troubadours, Al and Cal Pearce, doubled from the Don Leo station last week to the Sacramento Auto Show.

To Virginia Spencer and Helen Stone, KYA has given the time between 5:15 and 5:45 p. m. for the Reducered Twins program.

Through the Columbia Broadcasting system with which it is affiliated KFCR will get the new York Philharmonic Orchestra concerts.

"My Last Kiss," written by Hugh H. Brown and Tom Hutchinson, Mynard Jones and Myron Nisley—will be sung by Jack Dean, "Dean of Harmony," on the Pacific Vagabond program this week.

It was the Sunday night request hour. Emelie Elerts was on the switchboard at KYA. In came a request for "Love Me" from Two Lonely Wives. And immediately the number was announced Emelie was besieged with phone calls from various males seeking the phone number of the Two Lonely Wives.

The Los Angeles radio station doesn't need to think that the only artists who can imitate

**LEGIT BOXOFFICES FAIR, WITH
'OH SUSANNA' AT \$16,500**

SAN FRANCISCO, Feb. 20.—A minimum number of attractions brought legit boxoffices to a fairly high peak though none of them were worthy of a big rave. "Oh Susanna" at the Curran continued to build and conclusion of the musical comedy's second week found \$16,500 in the safe. Continues for at least two more stanzas.

Duffy's Alcazar with Taylor Holmes in "Your Uncle Dudley" grossed \$5000 for the fourth week, a good figure. On the other hand, the President, with Hale Hamilton and Alice Joyce in "Her Friend the King" still a big front with only \$2000 intake for that show's second and final week. Percy Pollock in "Broken Dishes" opened Sunday.

Third week of the broad-minded farce, "The Peephole" at Goldtree's Green Street did \$2100 which is good. Sid Goldtree has

closed the show until his entanglement with the ubiquitous Captain Layne and his theatre vice squad are straightened out.

Monday the Geary gets Lenore Ulric in "East of Suez." Currently the Geary, Capitol and Columbia have no legit attractions.

**CURRAN AND GEARY
MAY BE TORN DOWN**

SAN FRANCISCO, Feb. 20.—Sale of the Curran and Geary Theatres to a hotel company which will erect a modern hospitality on the site, was reported this week. Homer Curran, operator of the two legit houses, was in Los Angeles when the report was current, and could not be reached to verify the statement.

Only a few days ago in an interview with one of the San Francisco dailies Curran was quoted as saying that he doubted if the deal would go through and didn't care a lot inasmuch as legit business seemed on the upgrade.

Provided the Curran and Geary were razed, San Francisco would be limited to Erlanger's new Columbia which opens March 10; the Capitol, currently dark, but a house which Curran always has liked despite past flops there; the two Duffy houses, the President and Alcazar; Sid Goldtree's little upstairs Green Street; and the Columbia, which, it is reported, will have a season of comic opera this summer.

HOLZMUELLER WEDS

SAN FRANCISCO, Feb. 20.—The ranks of the Benedicts were last week augmented by C. J. Holzmueller, theatre appliance dealer, who was married to Mrs. Martha Helen Krohn.

BACK FROM TRIP

SAN FRANCISCO, Feb. 20.—Edward M. Lawrence, head of the Personal Recording Co. in the Kress Building returned this week from a short trip to Los Angeles.

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Of "The Southern Song Ace"**JIMMIE BARR****THE CRITICS SAID:**

"This fellow Jimmie Barr easily impresses his audience with his very fine song offerings of merit."

News.

"In addition to Jay Brower this week's stage revue ad another, Jimmie Barr, a newcomer to El Capitantes but one who was very popular. His songs were great."

Call-Bulletin.

FOX EL CAPITAN**SAN FRANCISCO****SCENERY BY MARTIN STUDIOS**

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Presentations

(Continued from Page 8)

duo who performed some ingenious feats of barrel spinning and juggling. The line girls were seen as Jap maids in an Oriental routine. The episode was closed as the boys offered some fast body whirling.

Eddie Peabody preceded the finale with a dynamic routine of tunes on his banjo. Thunderous applause greeted his every effort, which included "I'm a Dreamer," "If I Had a Talking Picture," "The Sunshiny Up" and "St. Louis Blues." With the crowd still clamoring, Eddie entered with a medley of "Blues," in which were woven "Rhythm of the Blues" and "Happy Days." Peabody's work and the enthusiastic reception accorded him presage a profitable run for him here.

The finale presented plenty of flash, with the entire troupe on the girls entered in pairs, complimenting various nations. Al Market and Gay offered an eccentric soft-shoe routine that was gracefully unfurled, finishing with some comely tumbling that elicited. The color of the finale was in the girls, revealing flags of various nations, with the show closing as Mignon entered, garbed as Miss Liberty, and the stars going up to disclose the American flag which, as per usual, pulled the applause.

Picture was "Men Without Women" (Fox).

Balt.

FOX EL CAPITAN SAN FRANCISCO
(Reviewed Feb. 16)

Although the prevalent hot weather was taking its toll of most other houses, El Cap adhered to its custom of bringing up in goodly number to see its first district run ficker and Peggy O'Neil's stage show skippered by Jay Brower. Show got off on a right-footed start with Jimmie Barr, back after a week's absence, singing, duet number, "What's the Use of Dreaming," in Chinese atmosphere and the 16 sweethearts backing. Number was effectively presented and sold with Barr's nice voice giving it the needed wallop.

Brower and the boys next busted out in a red hot tune, "Man From the South," and then Mary and Mary Jane stepped out of the line to sing "I'm Following

You." These two cuties are getting to be big faves here, drawing entrance applause and generally an encore or two for their specialties. A holdover from last week, Sub Mez, in some of his snappy hoofing, over nicely.

And for the laugh highlight of the evening Brower and his good man Fredy, known affectionately as Pe Smith, stepped out of the musicians' nest for a comedy mid-reading bit that customers ate up. Pic and Brower provided a mental telepathy team of no mean ability, even unearthing this inside facts critique in the audience and designating him under the insinuating and all too inclusive head of "chiseler."

The reviewer takes this opportunity of thanking Mr. Brower and Mr. Smith and wishes he could call the former the best looking comedian of ceremonies in the business.

"Congratulations" was the next offering by the 16 sweethearts led by Jimmie and Charlotte, Joy and Lazzaroli, then, in a fast moving rollicking skating act building up nicely and closing with a quick whirl that drew heavy applause.

"When the Sun Goes Down" and "Love Is Like That" next were featured by Jay and the band, with Bob Kimie, who recently parted from a gorgeous blond, singing, doing a muted trumpet solo. Concluding the number Brower stepped out on the apron, a bicycle pump and played "Laugh, Clown, Laugh" to bring down the house and net encloses with "Singin' in the Rain" and "Turn On the Heat."

Jimmie Barr then returned to sell "I'm Only Making Believe" and to sell it big. Number segued into the finale which had Don and Rita adagio team, for a flash close.

Mei Herz at the Wurritzer. Talkie attraction was "The 13th Chair."

Back.

FOX OAKLAND OAKLAND
(Reviewed Feb. 15)

Intelligent management from the front to the back of this house is consistently garnering for it a maximum of business, even an average bill of fare such as this drawing a healthy crop of ticket-buyers. Ramon Novarro in Metro's "Devil May Care" and Hermie King M.C. now in his second year, get credit for the current show's draw. King being handicapped by Fanchon and Marco's "Ivories Idea" which forced him into the pit for a full hour of presentation.

"Ivories" not too hot as a stage

unit although it embodied nice work from the Four Hi Hatters, tap dancers of no mean ability; Betty Lou Webb, mistress of ceremonies working in male clothes and selling a pair of songs; Peggy Carso doing solo dance work and looking mighty cute; and Hy Meyer at the lead piano in a different finale . . . ten of the line girls at diminutive Knuckles Goetz and Duffy out of this show.

Working in the pit throughout the show Herbie King and his gang of competent musicians had no opportunity to display their usual versatile stage stuff.

Billy Knox at the Wurritzer and several short talk features completed the bill.

Back.

FIFTH AVENUE SEATTLE
(Reviewed Feb. 10)

Six couples of boys dressed in various types of uniforms offered up a fine, special feature in an opening. F. & M.'s "Uniform Idea." Each got over to fair return, it remaining for the Joy Brothers to put over a more polished routine at the finish to nice reviews. Two girls, Helen and Sylvia, worked with the boys in the opening.

The band offering was next up with the boys entering in twos, wings playing the local color air, finishing it with a slyrocket cheer. Eddie Peabody, who immediately went into his role of master-of-ceremonies and introduced the twelve hoodlers who, in red bellhop costumes, tapped their way to the tune of "Poet and Peasant." Nice stunt but rather draggy on account of its length.

Ruth Hamilton, personality girl, opened to number "Sunshine Up" and "Just Like A Melody." This one, fair. Personality stuff overworked with voice weak.

One of the high spots of the evening followed with Danny Joy playing a midist soft shoe eccentric that brought out the more red hand music of the evening, forcing the boy to a short speech.

Arnold and Perez, acrobats de luxe, walked away with the honors of the show, a triple summersault by the top man, from a tetterboard to a chair on the under-stander's shoulders being one of their many outstanding feats. In a class by themselves.

Peabody on for his specialties brought the usual good hand. Along with him came Ralph Mayer, one of the band, who played a banjo line with Eddie using a guitar for their opening number, "Chant of the Jungle." The pair went into "Dreamer After All" with violins, and with "Ida" on banjos, playing this criss-cross fashion. Nice get-away for Peabody's specialties.

Into his usual requests on the stage and up the aisle which included "Should I," "Rio Rita," "King of the Morning," and the now famous "St. Louis Blues" that he had to play for his number on his farewell week. Topped off with a speech of thanks to the gang out front to allow the finale to come on.

Finish nicely staved and well costumed with the boys as West Point cadets putting the finale through an acrobatic routine. The "Ida" needs a singing punch to balance the hoofing.

Jan.

STRAND YACUOVER

Jackie Souders and an augmented band putting across a snappy stage presentation of band and waltz numbers and Fox's "Paris" as screen fare, with the assistance of plenty of

newspaper plugging, pretty nearly filled this house notwithstanding the fact that F. and M. Ideas were out for the first time in two years.

The band augmented to 20 pieces, worked in an attractive set of black velvet drops at a back-ground, on a stand painted a rose and pink effect and banded with natural ferns around the base.

As a push off Jackie came down stage before a drop and gave a talk but serious lecture on Schubert the composer and his unfinished symphony, the selection used as an opener. As a contrast, the band next went into "Singing in the Rain" while five of the members including Souders, came down stage with miniature habits to do a parody. This was another sale.

"Always in My Arms" with Souders vocalizing the chorus followed. "Turn on the Heat" closed the presentation. Jackie also vocalized part of this one wearing a tin lid, as a finale a black drop was raised and His Majesty of the lower regions was seen finding somewhat after the manner of Nero, over a fiery blast of rising flame. Jackie was in good form and the proceedings got across without a hitch.

Mac.

FOX-WEST COAST LONG BEACH

The "Mania Idea" opened with Samuel Pedraza singing. He has a soothing tenor voice and it blended very nicely with the colorful realistic setting of a deck scene on board a passenger vessel. The two Romeros gave a nifty

exhibition of fast tap dancing in their presentation of a little staircase dance. They performed well and received a good hand. Equally pleasing was the dance of the three girls with the hands chained together. Their applause producer was the familiar stunt of standing one back of the other and moving their arms in such a manner as to make it appear as though the first person had six arms.

The joyful passengers on board the boat called for a dance number and Herby and That Band gave them a red-hot one that had lots of rhythm. The fact that three couples danced during the rendition of the feature number made the deck scene even more true to life.

Stella Bernal, a lot of 8 years, received a nice hand for her performance. Her song as well as her toe dancing was enjoyed. Another song by the tenor and a very graceful dance by two of the Romeros led up to the comedy act.

And what a comedy act. Harry and Frank Seamon certainly scored heavily. The audience greeted their humorous stunts with roars of laughter and their spectacular acrobatic feats with lots of applause.

A brief finale as well as on closed one of the most talented and realistic ideas that has ever been shown here.

Picture was "South Sea Rose" (Fox).

Okay.

(Continued on Page 15)

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GARBO PULLS UP NEW FIGURE TO REALITY \$18,500

SEATTLE, Feb. 20.—Greta Garbo's first all-talkie, "Anna Christie," brought results to the New Fox Theatre boxoffice to the tune of \$18,500, one of the best grosses this house has seen since the opening week of the "Cockeyed World." A lot of snow has been flushed down the streets of Seattle since dough like this has been planked down in this house. They're holding this one a second week, and should do a mighty nice business. A couple of records went haywire on the opening days, which proved that Garbo can draw 'em.

Close behind came Peabody's final week at the Fifth Avenue, together with Fanchon and Marco's "Vulturno." Ideas and Charlie King and Bessie Love in M-G-M's "Hanging Rainbows." This one reported \$15,400, a couple of grand over the previous week.

The Public Seattle house showed a healthy increase of several grand with William Powell in "Street of Chance." This one a few dollars shy of \$10,000 for the week. Exceeding nice business. Clausen and his Serenades. Stanley and Gordon, lobby entertainers, and Stanley Matore at the organ rounded out the bill.

The big surprise of the week was the holdover at the Deck, which did \$10,000, bringing a total of approximately \$35,000. The two weeks at the Deck, headed by Pepito, furnished the balance of the entertainment.

A self-appointed censor helped John Hamrick's Blue Mouse boxoffice with the "Party Girl" to the tune of \$8,150. Pretty healthy takings, but nevertheless the rule at Hamrick's small house.

Across the street, at that music box, Winnie Lightner in "She Couldn't Say No" did \$1,000 better, dragging in \$9,250.

Billie Dove, at the Metropolitan in "Other Tomorrows," did a healthy business for five days, while Ken Maynard, in "Senor Americano" at the Grand, also had its share in the good weather break.

AMATEUR NIGHTS

SEATTLE, Feb. 20.—The Northwest division of the RKO is planning a Grand Opportunity Week for the local would-be thespians. All houses will run amateur nights, winners to appear in Seattle for the finals and a coast engagement.

MRS. GOLDEN ON VISIT

SEATTLE, Feb. 20.—Mrs. Lou Golden, wife of the Fox Theatre manager here, left last Saturday to spend a month with her parents in Los Angeles.

STRONG AT KJR

SEATTLE, Feb. 20.—Harold Strong, pianist, formerly connected with the orchestra around here, is now staff pianist at KJR.

Blaze by Blaze Description of Fire Is Panic

SEATTLE, Feb. 20.—Pinkerton ("Rat") Day, staff announcer at KOL, pulled a hot one here this week when a local building immediately in the rear of the studios caught fire. Day dropped the scheduled phonograph record broadcast and yanked his mike to spend a month with her parents in Los Angeles.

From where he broadcast a flame-by-flame description of the half-million dollar blaze, he was on extra editions of the dailies by at least thirty minutes.

"Finkie" kept the broadcast up for forty-five minutes and received a raft of phone calls and letters commending him on the clever trick.

VANCOUVER

By A. K. MacMARTIN

While playing to big business at the Pantages Theatre two weeks of "The Virginian" caught fire in the projection room at the opening show of the morning and destroyed the balance of the week.

Vancouver Chapter II of the American Projection Society is governed by the following officers: President, Lockley Clark; vice-president, Marvin H. Thoreau, secretary, John R. Foster; treasurer, Will Tenney; member-at-large, Hank Leslie; sergeant-at-law, W. E. (Bill) McCartney. Wally Woodridge, chairman of degree class.

These boys and a number of the members, 17 in all, recently moved to Seattle, where they installed a new chapter of the order, of which Donald Crist, supervisor of projection in the Northwest for Publix, was elected president.

"Elizabeth Sleeps Out," the comedy presented by the British Guild Players at the Empress, went for in such a big way that it was held over and is still going strong in its second week.

The Strand Theatre management has posted notice and its band will be pulled out when Jackie Souders loses at this house on Feb. 22. Souders, who goes to the Fifth Avenue, Seattle, to follow Eddie Peabody in on the 20th, closing here on the 15th. He has been held over another week. The Strand, which has been playing F and M Ideas, and Jackie Souders as m. c. and band leader for the past 20 months, will revert to screen fare alone starting the week of the 24th.

Wally Pullman, for some time banished with Jackie Souders' band, well known to the fans of the air for his many radio concerts, has taken over the leadership of the Cottillon orchestra at the Cottillon Ballroom.

The local censor board has been swept by a wave of righteousness and is using the shears on film product like a crop gatherer at harvest time. The censor, manager of the New Orpheum, has hit on a scheme which clicks with the fans right across the board. Every time a censored spot is reached and the film goes silent, an amber colored spot is thrown on a easel on one side of the screen, which reads "CENSORED."

ROTH'S APPEARANCE WAS EM SOLID FOR THREE DAYS

SEATTLE, Feb. 20.—Lillian Roth, Paramount feature player, took Seattle audiences into her camp in a three-day personal appearance at the Seattle Theatre here over the week-end. House did a thousand dollars more than any previous record.

They jammed the house to the door to get a glimpse of this Hollywood personality and got their money's worth when she gave them a brace of snappy numbers.

It's the first time they've got a closeup of Hollywood since Dolores Del Rio made her appearance at the Met last fall, and they took it to plenty.

Not only this, but it's great advance for "Vagabond King," which plays here shortly, for Roth plugged her comedy picture like a real showman and sent the gang out asking for the playdate.

CLOSE AT VICTOR

SEATTLE, Feb. 20.—The De Cecilites, society dancers, have just closed a two weeks' engagement at the Club Victor, fashionable night spot. The team took the job at this vacation time in this city, which they have been doing for the past six months. After closing at the Club Victor, the Cecilites played a couple of nights for John Savage at the Trianon Ballroom, and good returns. The dance team left this week for San Francisco, where they are scheduled for an indefinite engagement at the Mark Hopkins Hotel.

SORED! in box car letters. During the run of "Marianne" featuring Marion Davies, the censored spots were so frequent the fans razed the censor's face with hisses, boos and other brick-bats.

In the issue of Feb. 8 it was stated that Ted Howland was organizing a musical play show in Seattle to be open in Vancouver. This item was correct with the exception of location as the show opened at the Coliseum, Victoria, and was not intended for Vancouver. W. P. Nichols, who operates the Coliseum, has the Royal and Columbia in Vancouver. Mr. Nichols states that if the show clicks in the Seattle city, he may give it some time at the Royal here.

Organ Review

HENRI LE BEL
 FOX THEATRE
 SEATTLE
 (Reviewed Feb. 14)

Le Bel offered for the first time on the Pacific Coast the playing of three organs at one time. This was accomplished through the employment of two baby consoles connected with the master instrument. The gag presented plenty of flash and clicked gloriously. The concert opened with the house dark and a green spot flashed on the master console as it rose from the pit. Some mysterious notes, together with flashes and cymbals, were emitted from the instrument with no one seated at the keyboard.

Following this the curtains rose to reveal Henri and Loraine seated at the midgets at each side of the stage. They offered a pair of pop tunes that sounded nice after which Henri gave way to Iris and took the big console. The trio then unfolded the "Orpheus" Overture effectively with Le Bel providing the melody and the sock, while the maids at the babies thrived on some effective interpolations.

C. M. "Sandy" Balcom, local organ man, is given credit for conception and execution of the baby consoles. Le Bel's presentation of the organ trio was a clever piece of showmanship and was judiciously, should continue to draw.

Frsg.

RECORDS SMASHED AT THE TRIANON

SEATTLE, Feb. 20.—Attracting a crowd of 4,100, Tex Howard's Band, currently holding forth at the Trianon Ballroom, cracked all recent records for this big spot last Saturday evening. According to the management, this is the largest assemblage there since the late Herb Weidott held forth there three years ago.

Howard's Band, broadcasting nightly over KPCC, has built a large following in the five weeks it has been playing at the Trianon. Personnel includes Randy Ball, Jimmy Murphy and Paul McCrea, saxes and clarinets; Gordon Greese, trombone; Sid Johnson and Frank Allen, trumpets; Mace Chamberlain, banjo and guitar; Frank Reed, sousaphone; Harry McAllister, drums; and Tex Howard, leader.

SPOKANE HOUSE TO OPEN WITH IDEAS AND POLLACK M. C.

SPOKANE, Wash., Feb. 20.—Plans are progressing for the reopening of the American Theatre by Ray Grombacher, local theatrical magnate, owner of five of the six houses in town. The house, which seats 1200, has been closed for some time.

Grombacher recently acquired the lease, which he held before the advent of Gertrude Huntington, who has been playing road shows in the house.

Latest advice call for the opening of Fanchon and Marco's "International Idea" on the 28th, with Ralph Pollack scheduled as master-of-ceremonies and Harry Colbert coming over as house manager from the Audion, one of Grombacher's holdings.

The Western Electric equipment from the Granada is being moved to the American for installation, with a new junior Western Electric set being installed in the former house.

The opening screen feature is Buddy Rogers' "Half Way to Heaven," schedules calling for a six-day week, leaving Thursdays open for road shows.

The Friday opening is a natural jump from Seattle for the F and M "Ideas." They close in Seattle on Wednesday, with a Wednesday closing in Spokane, giving them plenty of time to get to Butte, Montana.

Local showmen are watching the opening with interest as RKO have a toe-hold on the vaude situation in this burg.

ADVERTISERS SUE CRUZE COMPANY FOR SERVICES

James Cruze, Inc., the company which made "The Great Gatsby," has been sued and has its belongings at the Gower street studio attached for \$17,463 by the General Outdoor Advertising company of New York for payment it claims due for electrical advertising in connection with the showing of the picture in New York City.

A third party claim was filed by Mrs. Elizabeth Chadwick to the effect that she owned the property included in the attachment to the value of \$50,000. The writ was released as to that property. Following the release, a watchman placed at the studio was released from duty.

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Facts Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

A ballroom manager who is notorious for his exasperating habit of continuously changing orchestras recently took enough time out of between changes to explain to me what he alleged as the "reason" for his policy. It was rather vague at first but as he proceeded I began to understand a little of his logic. The entire business of orchestra-changing is a matter of figures with him and he is entirely convinced that figures do not lie. The experiment (though he did not say so) is perhaps based on a fairly sound canon of inductive reasoning. But many amateur logicians he commits the fallacy of Post Hoc ergo Propter Hoc, or the Fallacy of False Cause, which in good old English means that he assumes without proper use of inductive methods that a thing is caused by another which accompanies or precedes it.

Briefly, his idea centers in a careful check-up on receipts for the engagement of each orchestra and a rating of the orchestra accordingly. He had it down in black and white and was extremely proud of the results. "Figures don't lie," and the figures prove conclusively the popularity of the various orchestras. He smiled happily as he handed me the list of "ratings" and I was determined, so he said, to try a few more bands, after which it was his intention to give a long-time contract to the highest rating orchestra.

His experiment was interesting and of course I was eager to study the list of bands as he had rated them. And believe me, there were considerably more than a few. The list included some of the best known orchestras on the Pacific Coast. But imagine my embarrassment to be absolutely unfamiliar with the names at the top of the list!

I made some rather rash attempts to point out the fallacies of the test as he had made it but my friend, the manager, was so thoroughly convinced, that my arguments passed unheard and unheeded. It was my intention to show him that during the engagement of So-and-so's band (by the way, a really great orchestra), the weather had been exceptionally bad and that his rating of this particular aggregation was therefore unfair. "Whoa," said the manager, who enjoyed a high rating, had played during several weeks of fine weather and at a time when the city was filled with thousands of visiting delegates attending conventions. Again, some orchestras had played engagements lasting as long as two months while others had played less than two weeks. So I might

have continued 'far into the night' had I not felt the tenseness of the atmosphere, and realized that I was on sacred ground. My friend, the manager, would rather have given me the ballroom than have admitted that there was anything wrong with his logic.

One of the orchestras rated very low by the above mentioned manager is now one of the Pacific Coast's top-notch aggregations, playing to increasing popularity all over one of California's established class spots.

And now I'm even with the aforementioned manager.

Hot Licks made a slight mistake a few issues back. We added a sax section to Cecil Stewart's "New Moon" orchestra and alas! Cecil has no saxophones. Hot Licks and the sax-players are all sorry.

Any way, George Petrick and his saxophone would have been an acquisition. We stick to our story.

Petrick, by the way, is playing hot sax with Monty Jocker's orchestra at Leighton's. Monty has eight men and a nice band and in addition to Leighton's the boys are broadcasting four nights a week.

The Bambino singer is scheduled to close due to "business not so good." Don't think they can blame that on George Eckhart.

What is wrong with the Ballrooms? Are the new dances to blame? The way Johnny and Sadie Highschool were bouncing around the polished hardwood a few months back looked bad. They couldn't stand much of that. It was too strenuous. Maybe they are resting up and practicing cartwheels for the summer season.

At the same time Lou Traveler and his orchestra at the Casino Gardens in Ocean Park are packing them in. Lou has a good band and from the looks of things, the Casino has no cause to complain.

The Palace, at Ocean Park, is holding its own, but not like the days when Lou Singer beguiled the customers by his tuneful rhythms.

The Egyptian Ballroom at Ocean Park, is undoubtedly one of California's most beautiful and unique ballrooms. It is also undoubtedly one of California's most conducive flops, except, perhaps, the Egyptian on the next pier. Much might be suggested that would build up the business at the Egyptian (Continued on Page 13)

Song Leaders

LOS ANGELES

Robbins' "Should I?" took number one spot during the past week in sales, jumping ahead of "Chant of the Jungle," which held the place for the same week. The theme song from M-G-M's "Rogues Song" entitled "When I'm Looking At You" has started with a bang and jumped into the list this week and rated fourth on the list. Ager, Yellen and Bornstein has a possible "Happy Days Are Here Again." The leaders were as follows:

- "Should I?"—Robbins.
- "Chant of the Jungle"—Robbins.
- "To Be Forgotten"—Berlin.
- "When I'm Looking At You"—Robbins.
- "A Year From Today"—Berlin.
- "I'm Following You"—Berlin.
- "Your Fate Is In My Hands"—Santly Bros.
- "Dream Lover"—Harms.
- "Love Parade"—Harms.
- "Happy Days Are Here Again"—Ager, Yellen and Bornstein.

Recordings

- "Should I?"—Paul Whiteman (Columbia).
- "When I'm Looking At You"—Lawrence Tibbett (Victor).
- "Chant of the Jungle"—Roy Inghram (Brunswick).
- "I'm Following You"—Paul Seely (Columbia).
- "Wonderful Something Called Love"—Roy Inghram (Brunswick).
- "A Year From Today"—All recordings.
- "Rogue Song"—Tibbett (Victor).
- "What Do I Care"—All recordings.
- "Dream Lover"—All recordings.
- "Little White Dove"—Tibbett (Victor).

SAN FRANCISCO

Even before the picture "Lord Byron of Broadway" is booked into town its theme, "Should I?" has jumped up into the list this week, while "Shepherd's Serenade" also from the flicker, is following close behind.

- "Aren't We All?"—De Sylva, Brown and Henderson.
- "Should I?"—Robbins.
- "Shepherd's Serenade"—Robbins.
- "When the Sun Goes Down"—Lloyd Campbell.
- "Chant of the Jungle"—Robbins.
- "Can't We Be Friends?"—Harms.
- "Love Made a Gypsy Out of Me"—Lo Feist.
- "Talking Picture"—De Sylva, Brown and Henderson.
- "Sometime in the Rockies"—Villa Moret.
- "I Miss You"—American Music.

TUNES IN 'MODELS'

SAN FRANCISCO, Feb. 20.—Lloyd Campbell has set three of his tunes, "Blue Love," "When the Sun Goes Down" and "Last Dance" in the Selby-Russell production "Artists and Models" scheduled to open in Los Angeles.

BERLIN PIANIST

Ruth Henderson, organist, has replaced Rolly Wray as pianist at the local Irving Berlin music publishing office. Miss Wray has joined the staff at KFOX radio station.

WRITING FOR M-G-M

James McCue and Dorothy Fields, song writing team from New York, have arrived in Los Angeles, under contract to Metro-Goldwyn-Mayer.

ORGANISTS' MEETING

SAN FRANCISCO, Feb. 20.—Local Theatre Organists' Club is planning a demonstration consisting within the next three weeks at the Orpheum Theatre.

SHARP BUSY

SAN FRANCISCO, Feb. 20.—In addition to his work as music director at Duffy's Dufrin, Oakland, Earl Sharp is arranging for Walt Roemer's concert orchestra at the Fox here. "At Dawning" is the current Sharp arrangement.

BIG ORGAN INSTALLED ON UNIVERSAL LOT

The largest studio organ for recording purposes has been installed at Universal studios. The Robert Morton three-manual organ has a distinct feature in allowing the organist to hear the music under the same conditions as a motion picture audience hears it.

It is connected with pipes by an electric cable with a range of 200 feet enabling the console to be moved to any position on the sound stage. It is also operated by electric magnets and pneumatic action and was especially built for recording purposes.

Orchestra Reviews

PETER BRESCIA FOX T. & D. OAKLAND (Reviewed Feb. 15)

In Peter Brescia's concert orchestra the T. & D. has a musical organization that is rapidly shaping up as a superior gang of sharp and flat manufacturers. In its repertoire Brescia is aided, for the first time, by the house organist, Barton Hartough, whose console work helps immeasurably in building up the offering.

The special arrangement of "Faux" rendered by Brescia's gang is good classic stuff. Brescia himself, wielding the baton, also fiddles and provides nice music. Personnel of the organization includes Herb Lohe, piano; Emil Rosset, violin; John Faivre, cello; Jimmy Moore, bass; P. Paella, drums; Fred Forte, trumpet; Bob Worth, trumpet; John Klock, trombone; Al Morris, drums; M. Martin, violin; and Brescia, violin and director. Barton Hartough is at the organ.

Hal.

PAUL WHITEMAN LOEW'S STATE LOS ANGELES (Reviewed Feb. 18)

New York has sent us many over-rated people and aggregations, but Paul Whiteman's Orchestra is not among them. What these boys don't know about music, and what they can't do in the way of putting it across is not in any catalogue. To round out their 35 minutes of A1 orchestral entertainment, they include plenty of comic singles. Still and how ever this reviewer fails to see the rotund Paul as a picture star despite Universal's enthusiasm on his "King of Jazz Revue."

Due to the crowded condition of the house, even those who caught at 1 o'clock show, this reviewer was off to the side where he could not hear Whiteman's announcements. But some number was played in between a trio of singers and a burlesque violin classic that was about as sweet harmonizing of instruments as one could hope to hear. The Musical Union might use it for Exhibit A in their demand for the return of in-person orchestras in picture palaces.

Another beauty was the closer, wherein the various instruments of the group were given several spots, accompanied by piano and bass viol only.

And, finally, the comedy was the fiddle offering, with the boy doing the stunt combining gold-

(Continued on Page 13)

SAVAGE IN-UP FOR M. C. A. BANDS

SEATTLE, Feb. 20.—John Savage, manager of the Trianon Ballroom, of this week revealed a contract signed with the Music Corporation of America, whereby the band organization will send a group of its better-known bands to both the Trianon and to the Butler Hotel Rose Room. The latter spot, now padlocked under order of the Federal Court, is scheduled to reopen on May 7, when the year's closing ordered by the court will expire. Ray Miller, the first maestro to bring his men into Savage's spots under the contract, will arrive here April 28, working ten days at the Trianon prior to opening the Rose Room. Miller is set to remain here for six weeks, alternating between the cafe and the dance hall. He will work in collaboration with Tex Howard, band leader, now in at the Trianon, in filling the two spots.

ANOTHER PLUG STUNT

SAN FRANCISCO, Feb. 20.—Los Angeles' two blind troubadours, composing a sax and violin team, have followed this week and commenced making the rounds of Market street. Boys and girls are following and collected plenty of donations with the music publishers considering them good plug. Al Sather followed them for five blocks arguing them into putting the entire Leo Feist catalogue into their repertoire.

CARTER INTO MAJESTIC

LONG BEACH, Calif., Feb. 20.—Harry Meyers of the Majestic Ballroom recently signed Freddie Carter and his orchestra again after one year's absence. Freddie's aggregation consists of Paul Fryer, piano; Elwood Reves, bass; Herschel Redfish, cello; Ned Swinger, trumpet; Elliott Bowman, trombone; Billy Marks, drums; Glen Fultz, sax; Geo. Landier, sax, and Freddie Carter, violin.

CAROL LYNN'S NUMBER

Mrs. Evelyn Hamilton, wife of Bob Hamilton, organist at the RKO Orpheum Theatre, and alone a few weeks ago, has completed a ballad entitled "Alec Together," which she intends placing with one of the publishers.

BURTON ON TRIP

Billy Burton, formerly connected with Green and Sept, music publishers, who recently merged with De Sylva, Brown and Henderson, is now in charge of the local office of Ager, Yellen and Bornstein. Burton left immediately for a trip to the Northwest covering the territory through San Francisco, Seattle, Portland and Vancouver.

WRITE NEW NUMBERS

Nat Vincent and Fred Howard, staff music and lyric writers for Fowler Studios have written the following song numbers which are being released in the "Varieties": "At the End of the Lane," "Tell Me I'm in the Indiv," "Don't Gyp the Little Gypsy," "Counting the Ties," "Tramp, Tramp, Tramp," "Love is Kinky," "At Dawning," "Hobo's Dream," "When the Sun Goes Down," "Lulu from Honolulu."

Hear Our Latest Records, "Shanghai Rose" and "Till I Kissed You." Phone your favorite radio station during the recording hours.

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Pit Orchestra of 30 - - - Stage Band of 20

— Legitimate Theatre Reviews —

"THE NUT FARM" VINE ST. THEATRE HOLLYWOOD (Reviewed Feb. 16)

This farce is a natural for Hollywood. John C. Brownell who wrote and directed this one surely knows his picture craft and he told the inside world who is ambitious to establish himself on a farm. The young son has ambitions to become a motion picture director and as a consequence, has been idle and shiftless for a long time.

During the husband's absence, his wife meets a promoter from Poverty Row who learns of her husband's affluence and bulls her into believing she is a great picture bet. A test is made of her and she is quite overwhelmed at the possibilities of becoming an actress Gloria Swanson.

The young brother tries to dissuade her, and when the husband returns and is apprised of the wife's ambitions, he becomes irate. His wife cajoles him into looking at her test, and he also fails and loses \$30,000 to his young brother-in-law's advice.

When the lad realizes that the older man has become a victim, he switches his tactics and induces the promoter to permit him to direct the picture. He burlesques it to a degree that it is a flop as a drama, then buys it in for \$50,000, and sells it to Mack Sennett as a comedy for \$80,000. (This will get a laugh from Mack) And all ends happily.

Aside from several draggy spots on the opening night, due somewhat to uncertainty of lines, the play was very satisfactory. Indeed, Emerson Tandy, in the leading role of the brother, gave a very snappy performance, particularly at the end of the second when he staged a burlesque comedy scene.

Paul Mayo, as the promoting motion picture producer, was also excellent. He knew the methods and the arguments of the industry and have put it over with anyone, he was so suave and convincing. Louis Gray as the brother with ambitions, was charming. She both looked and played the aspirant to be a Swanson to perfection. Shirley Mason in an ingenue role was also sweetly alluring although her opportunities were limited.

Frankie Raymond again gave a splendid portrayal of the harassed mother. She is one of the most natural mother depictions on the stage. Forrest Taylor as the husband was particularly good. He looked the part and played it with an understanding for comedy values that marks the good farceur.

Louis Fitz Roy in a character role gave a very fine interpretation of a character that may be found in any bungalow court, the fussy landlord with a turn for argumentation. Arthur Lovejoy also turned in a performance that was exceptionally effective, that of a playwright addicted to play fever. He was very funny and did not overdo it.

Eleanor Bronson and Lloyd Tay-

lor were also in the cast.

The play was well staged and has all the ear marks of a success.

Jacobs.

"SALT WATER" HOLLYWOOD PLAYHOUSE HOLLYWOOD (Reviewed Feb. 16)

It is refreshing as well as a fresh story that brings Frank Craven to Hollywood. Dan Jarrett wrote it, and while it is not a masterpiece, he has certainly captured some angles of homely humanness that blinds one to its shortcomings.

It is a tale of simple folks with modest ambitions living at Snag Harbor. The husband, a sort of simpleton, is the descendant of a line of seafaring men from whom he has inherited a yearn to go to sea; but he has never had an opportunity. He wanted to be a captain and put to use the lessons he had learned at home from his father when a boy—but he must apply them on the deep sea waters.

He has \$500 which is carried in his wife's name. His wife wants him to buy an old ferry nearby which she thinks could be home every 15 minutes. He arranges to buy an old schooner and go to sea with an old salt friend, but his wife unknown to him, actually purchases the ferry.

In a storm the ferry collapses—and the husband and wife separate. They come together when he is navigating the boat and she has rebuilt the dock and supplied a new motor.

This simple outline of the plot is but a vague idea of what it is all about. One must see Frank Craven and Gay Seabrook do it to conceive how many laughs can be hidden behind such a commonplace story. Craven is an artist at portraying human nature. His grasp of the innate qualities of a character and the sincerity with which he delineates it is the finest grade of artistry.

Gay Seabrook, as the wise-cracking sister who has no illusions about her older relative, was responsible for a large share of the giggles. This is a part aptly fitted to the youthful comedienne and she made the most of it.

Pauline MacLean was very happy in the role of the wife. She played with splendid earnestness and conveyed no little of the humor and distress for Craven to contrast against.

Robert Lawler contributed an excellent character as the friend who invested a 10 percent in the boat enterprise. He looked the old salt to perfection.

The cast was long and capable throughout. Among those to whom credit is given for materially aiding in the production are: Charles Mackenzie and George Spelvin, Jr., eminent son of our old friend George.

The play was directed by Edwin H. Curtis. The organ recital by Erwin Yeo was entertaining as usual. The one-act setting and effects were nicely executed.

Jacobs.

COULDN'T GET HIM.
M-G-M wanted Frankie Richardson, who is under a year's contract to Fox for a part in "Good News," but Fox would not release him.

'GIVE AND TAKE' PRESIDENT LOS ANGELES

The team of Kolb and Dill is an institution in California. For close onto thirty years they have been manufacturing laughs and chasing blues up and down the coast so that most of us who remember them since our early showgoing years at Fischer's in San Francisco find laughing at them a habit.

We clearly recall the first time we went up in "Give and Take." We were 12 years old and they were in the flush of perhaps the greatest sensation a team of comics ever made. What a cast that was with Barney Bernard, Winfield Blake, Maudey Amber, Harry Hermson and Hope and Emerson along with them. They were to the West what Weber and Fields were in New York, so much so, that the West refused to accept the New York originals, claiming they were imitations of Kolb and Dill.

Through the years, this team has grown well from musical comedy they have drifted into the more legitimate drama. They have cleaned up their make-up, and as it is no longer burlesque, but their perennial fighting and choking and climbing on each other has lost none of its zest. The audience for this Aaron Hoffman classic laughed just as long and as loud as did the first nighters on O'Farrell street back in 1901 or '02.

Not a year older do either of them look and not a jot or tittle less energetic do they appear. The wonderful eyes of Mix Dill are as appealingly expressive and the long reach of Clarence Kolb is as far stretching.

"Give and Take" is a very good vehicle for them to battle with. The labor question is its theme. Kolb owns a canning factory and Dill is his foreman. Dill and Jimmy Bush, who plays Kolb's son, organize the employees into an industrial democracy and force it down Kolb's throat. Dill has a daughter, Ann Cornwall, who is Kolb's secretary and his son's sweetheart, who sides against her father and lover in the industrial squabble. How it works out and the fun it creates is not new to most showgoers as it has been done here before but yet it is as hilariously funny as ever.

They are portrayed by an excellent cast. Aside from the principal quartette there is James G. Fee in the role of a banker who gives a splendid, workmanlike performance. He plays the small town skinflint who provides the heavy element with the mortgage foreclosure theme, Harry Hollingsworth, as a financier whom he believes crazy but who saves the day and qualifies the Industrial

Democracy scheme of the workers, was also very satisfying.

A very amusing inside touch was given to those in the know when Jimmy Bush calls up a minister to perform a marriage ceremony over the phone. The phone number Douglas 400 was asked for and the Reverend Blake requested to perform the ceremony. That is the real telephone number of Winfield Blake, of the firm of Blake and Amber, former co-stars of Kolb and Dill at present in the theatrical agency business in San Francisco.

Henry Duffy has given the production a thorough setting, no

doubt the refurbished production which Kolb and Dill used on the road, but it is excellent in every detail and mechanically effective.

An innovation at the President was introduced with Larry Engdahl and his President orchestra playing from an upper box. They rendered a sprightly program of music and were well appreciated by the patrons. This is the first time that Duffy has used an orchestra at this house and it was the only theatre of his chain here that without musical entertainment.

Jacobs.

AGENTS WILL BE UNDER PROBE BY M.P.P.D.A. GROUP

(Continued From Page 1)

those of the agent. In cases of the gypsters, this percentage—according to the artists—often runs up to a full 10 per cent.

A franchise plan for agents has been suggested in executive film circles, but it is deemed highly improbable that this can be brought to pass.

Have "Ins" At the present time it is an accepted belief that certain agents have "ins" at certain of the studios.

Thus one agent is said to have the "in" at one big studio; another at some other studio, etc. Meaning that the casting office at that studio, will, in cases where no name suggests itself readily for a part, will give the "in" agent the first break at filling it. The belief is well borne out by looking over cast sheets: many instances can be cited where parts are rewritten to fit certain artists, whereas others of as great ability are not called when the original part suited them to a tee; and many a person who scores big at some one or two studios is never given a call from others, while people of lesser ability but working for the same figure are given the roles.

Big Response The interest in the agency matter was well indicated by the big response Inside Facts got to an editorial printed a couple of weeks ago in which advice was offered to those who wished to know the rating of some particular agent. Phone calls poured in, and many letters were received from out-of-towners wanting information.

Following publication of this editorial in Inside Facts other trade publications took the agency matter up editorially, and action

of the M. P. P. D. A. followed. The authentic agents, with real contacts, are highly desirous that such an investigation be made. They realize that the present state of mobbing of casting directors by agents will in the end work to a point where, unless corrected, the doors of the studios will be closed entirely to personal representatives.

In addition to naming the investigating committee, the Monday night meeting elected the following officers of the M. P. P. D. A., as follows: Cecil B. DeMille, president; Winfield Sheehan, first vice-president; J. A. Warner, second vice-president; and Fred W. Beetsom, secretary-treasurer.

The new franchise players contract was ratified.

RUUGLES RETURNING

Wesley Ruggles will return in a fortnight or more from Mexico, where he is producing "The Sea Bat" for M-G-M, and after finishing upon this film, will go to RKO studios to direct a musical picture as yet untitled.

FIRST WOMAN A. D.

Winifred Laurance has been made assistant director to Fred Zelnik on the foreign versions of Radio Pictures' "Rio Rita" and "The Case of Sergeant Grischka." She's believed to be the first woman ever to become an assistant director.

LEVY RECOVERUPATING

Leon Levy, manager of the United Artists theatre, who has been confined to his home for the past week with a serious attack of the flu, is slowly recuperating and is expected to show on the way to recovery soon.

SHIFT SLOW BOAT

Hank Simmons' Show Boat, a popular Wednesday night feature of the CBS, has been moved to Monday night, which means it cannot be released in California because of the Blue Monday jam-boree on at the same time.

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